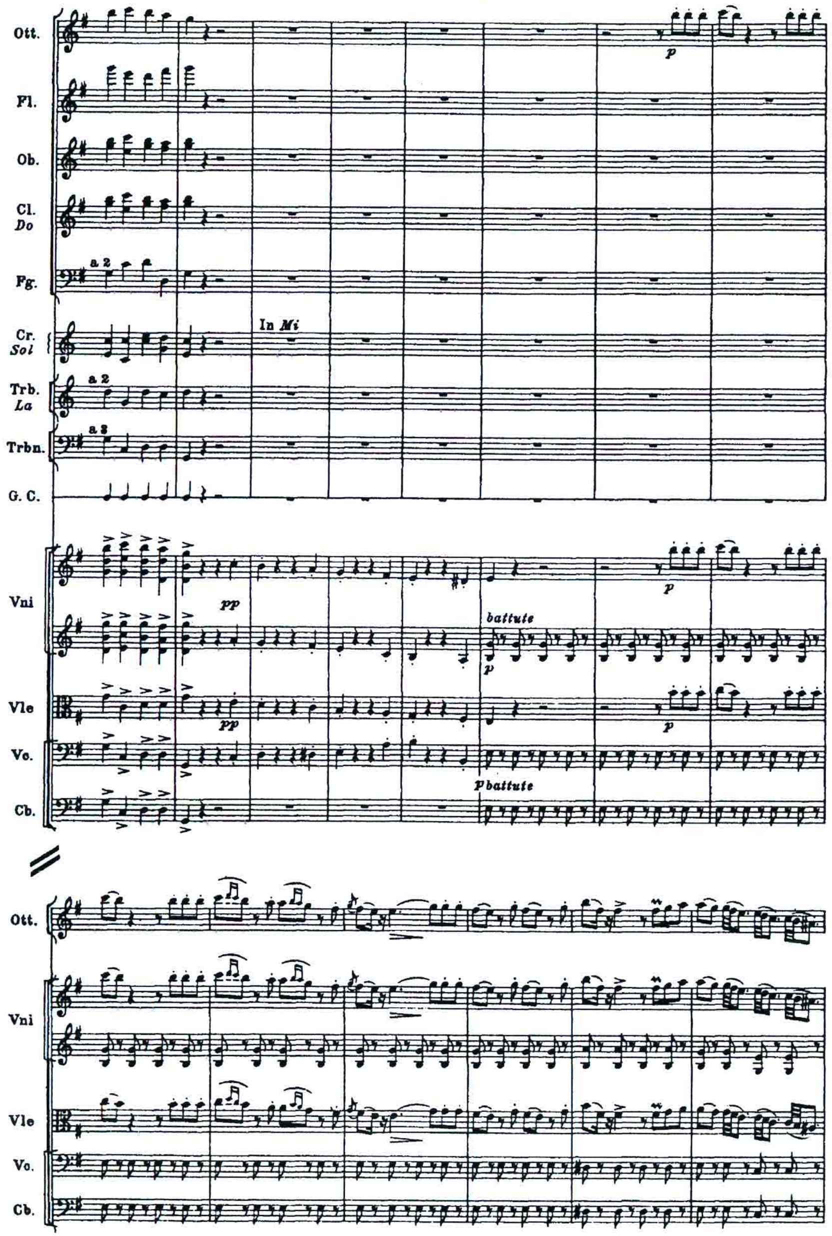
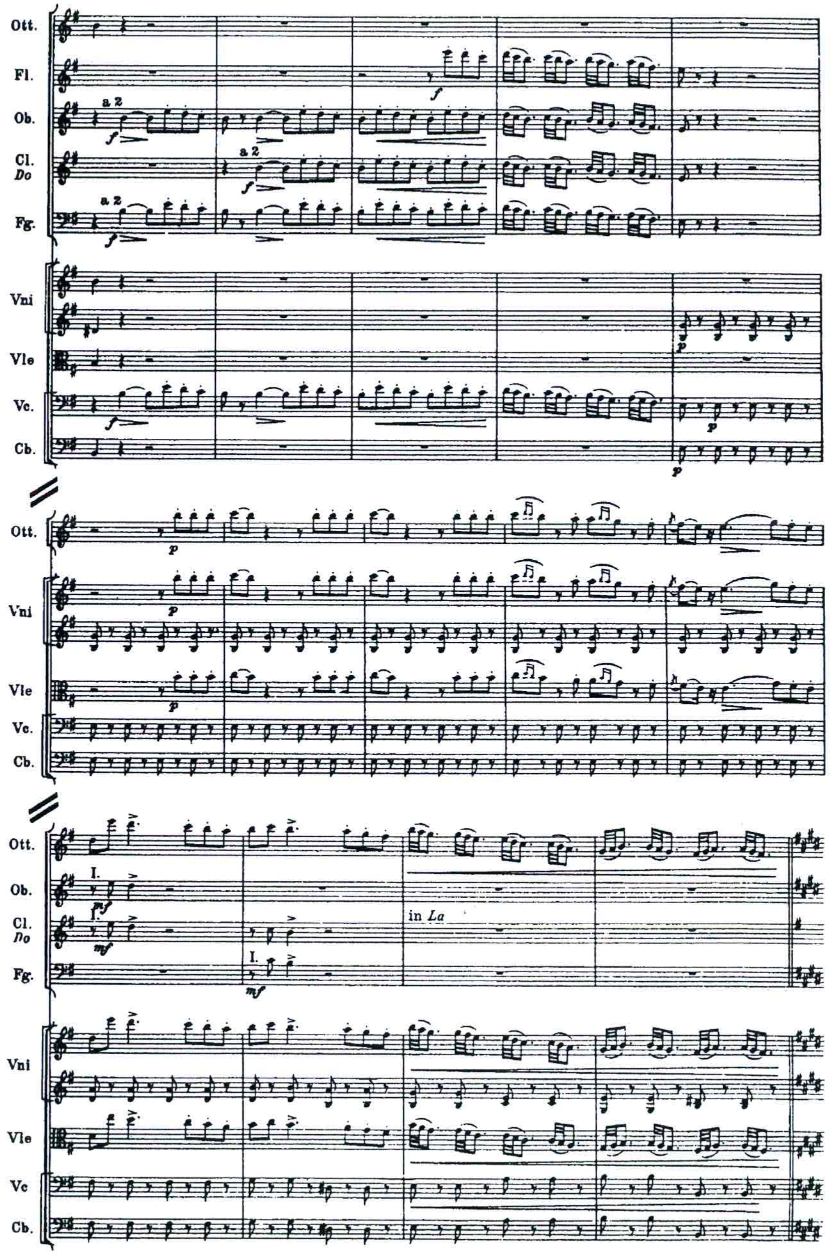
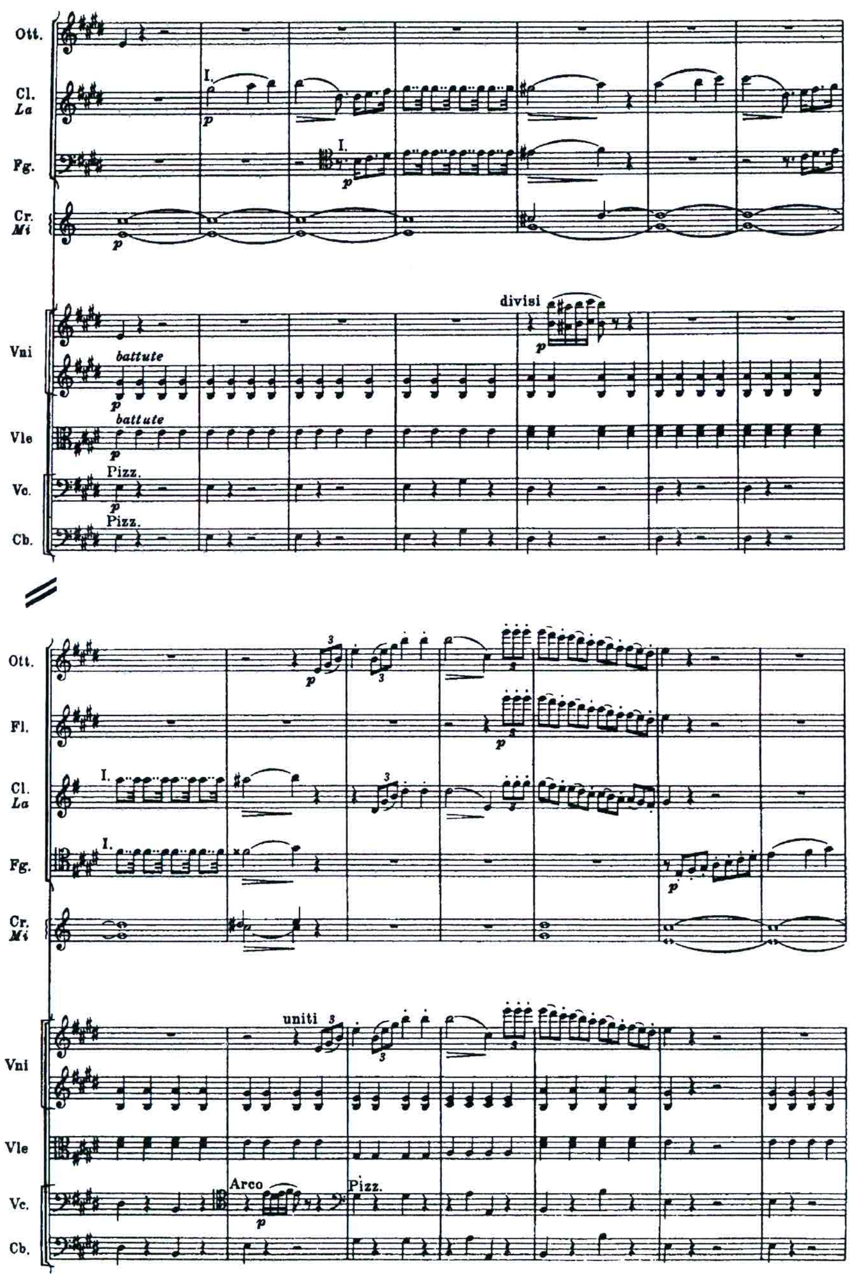
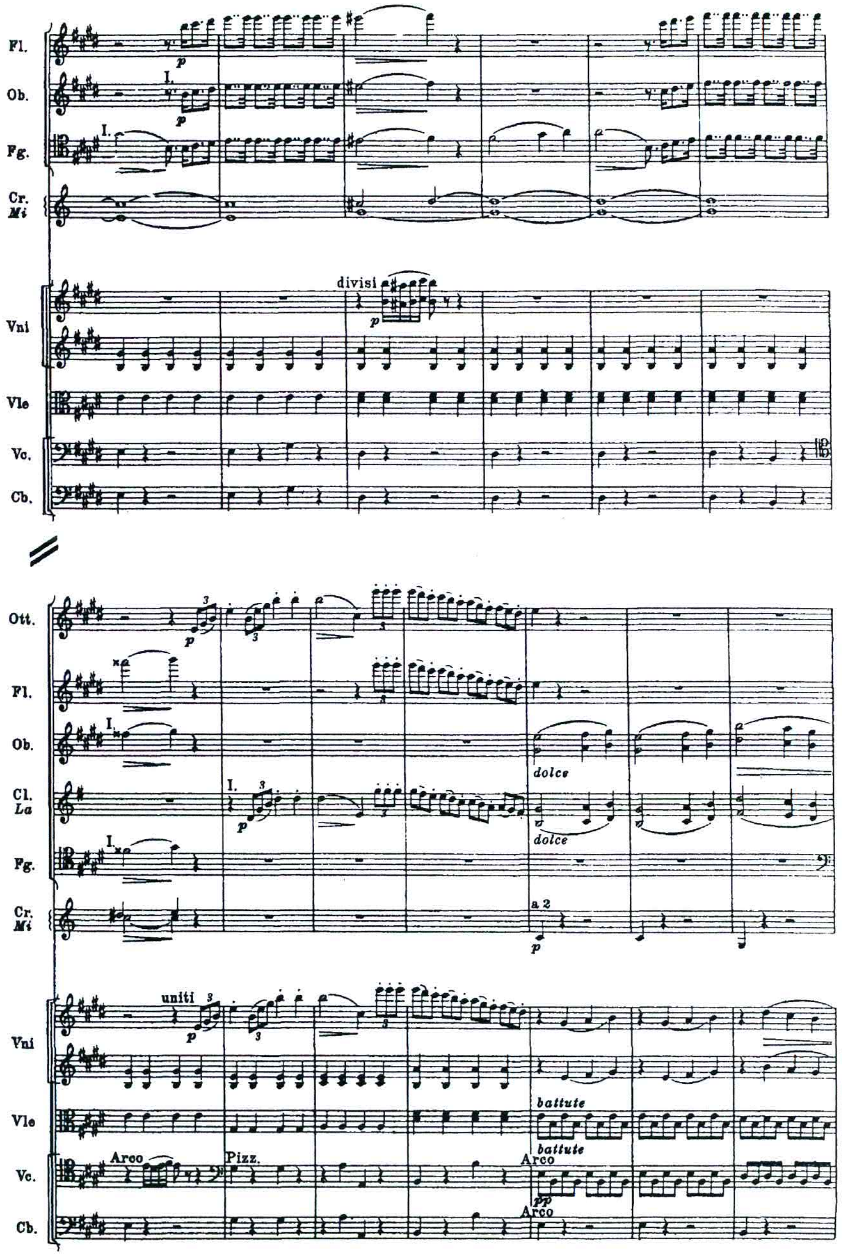
Il Barbiere di Siviglia Rossini

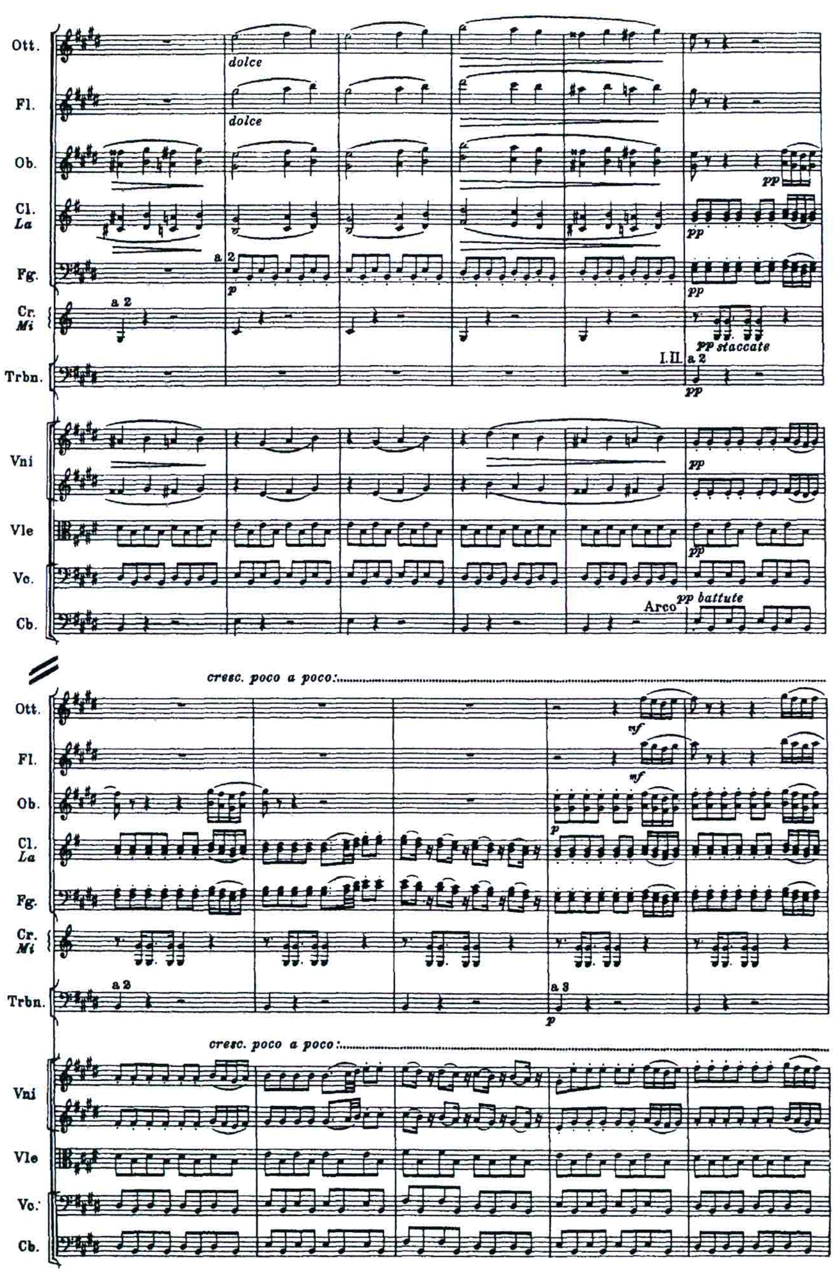
Overture (excerpt)

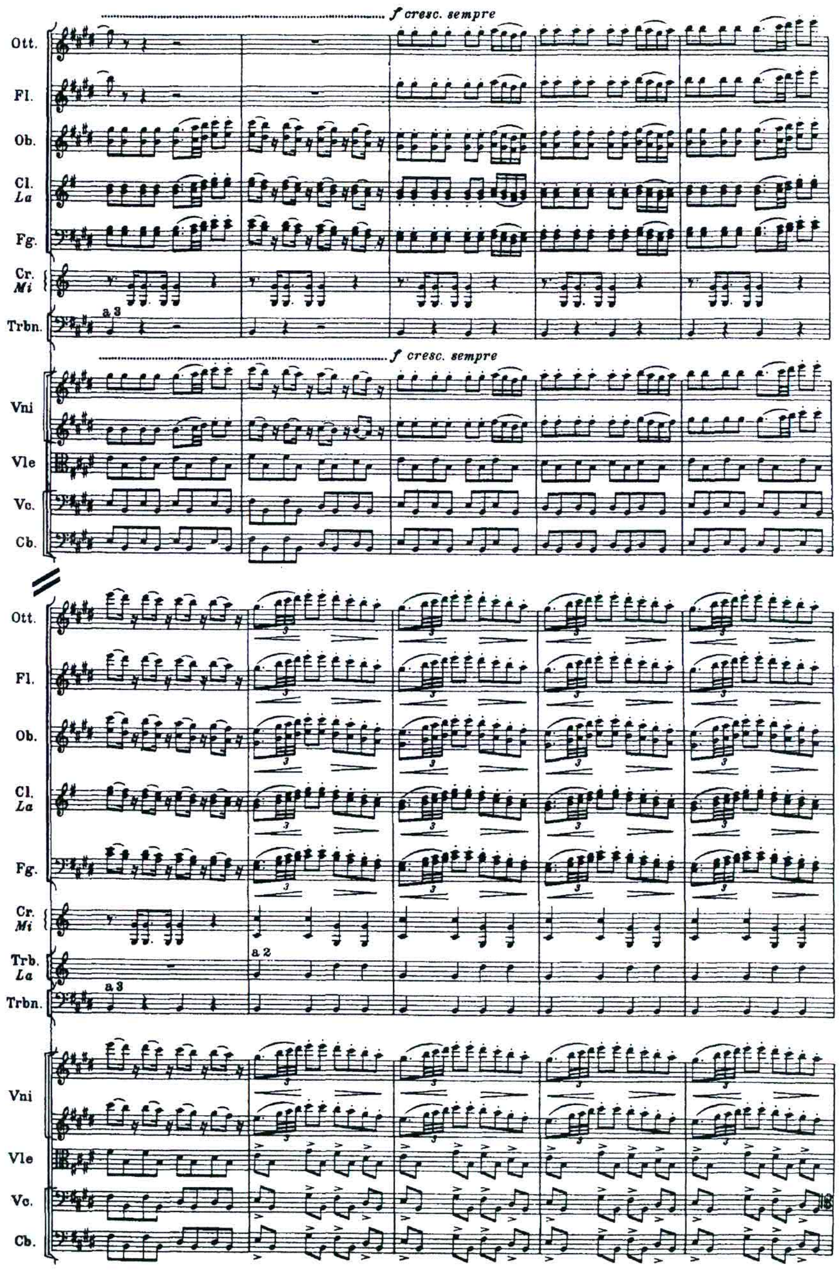


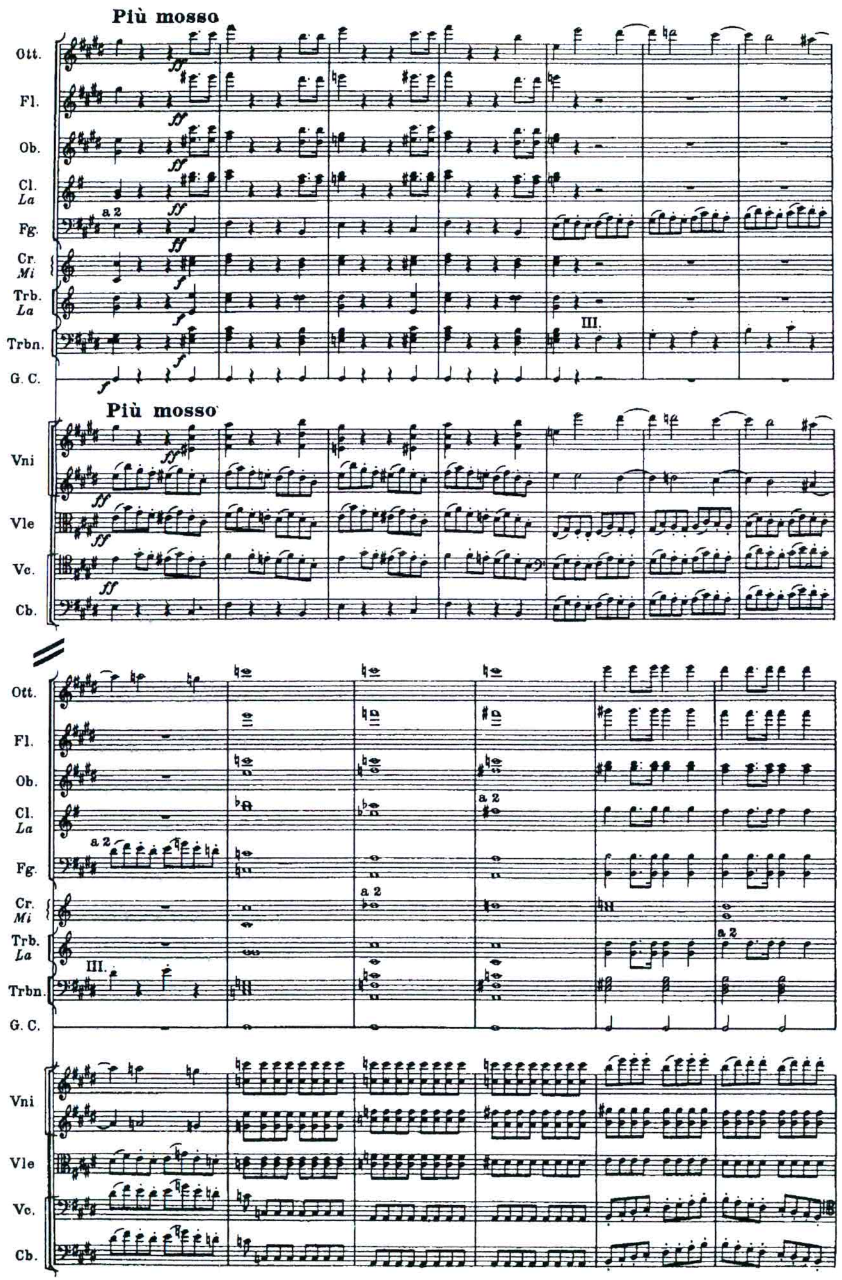


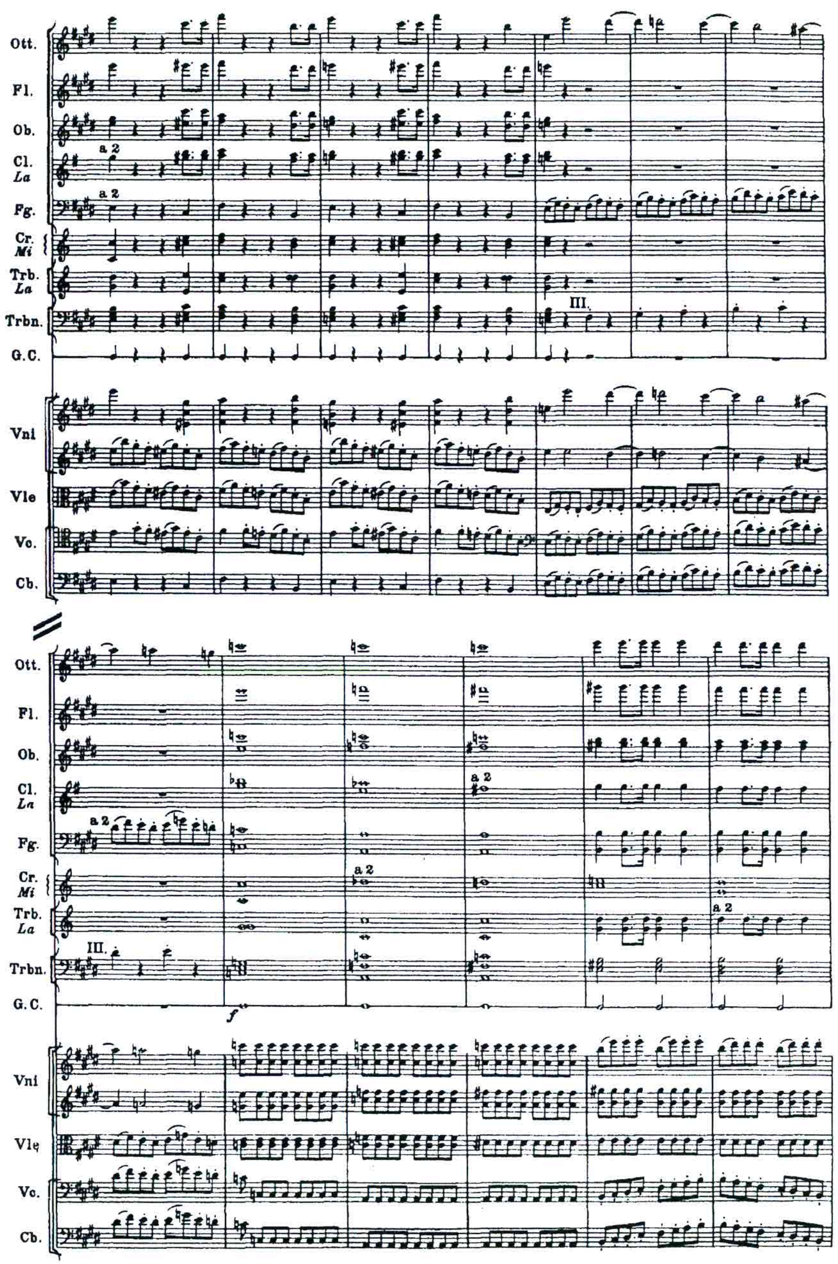

Ott.
Cl. La
Fg.
Cr. Mi
Vni
Vle
Vc.
Cb.
I.
divisi
battute
Pizz.
Fl.
uniti
Arco

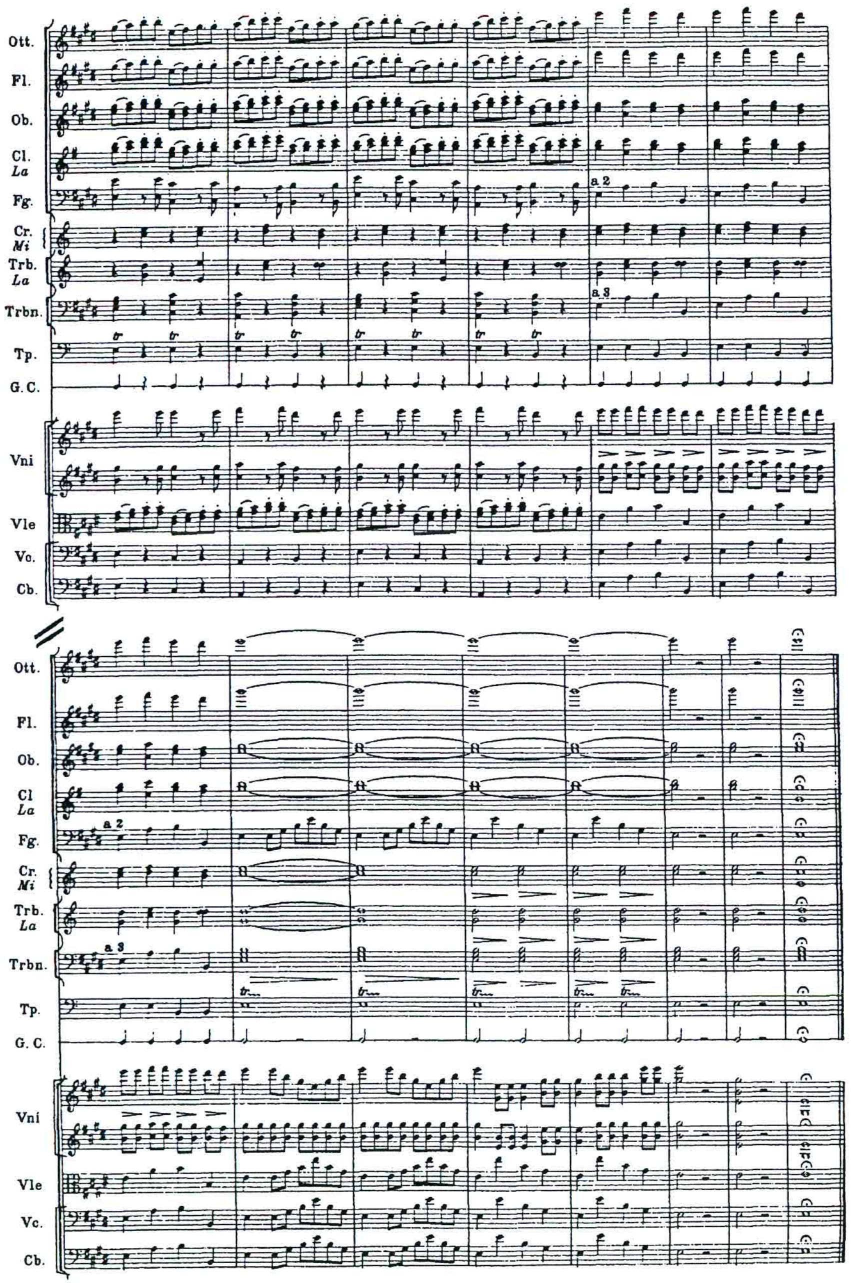

Fl.
Ob.
Fg.
Cr. Mi
Vni
Vle
Vc.
Cb.
I.
divisi
Ott.
Cl. La
dolce
a 2
uniti
battute
Arco
Pizz.


Ott.
Fl.
Ob.
Cl.
La
Fg.
Cr.
Mi
Trbn.
Vni
Vle
Vc.
Cb.
dolce
a 2
p
pp
pp staccate
I.II. a 2
Arco
pp battute
cresc. poco a poco
mf
a 3


Ott.
Fl.
Ob.
Cl.
La
Fg.
Cr.
Mi
Trbn.
Trb.
La
Vni
Vle
Vc.
Cb.
f cresc. sempre
a 3
a 2
3


Più mosso
Ott.
Fl.
Ob.
Cl.
La
Fg.
Cr.
Mi
Trb.
La
Trbn.
G. C.
Vni
Vle
Vc.
Cb.
a 2
III.
ff
f


Ott.
Fl.
Ob.
Cl.
La
Fg.
Cr.
Mi
Trb.
La
Trbn.
G. C.
Vni
Vle
Vc.
Cb.
a 2
III.
f



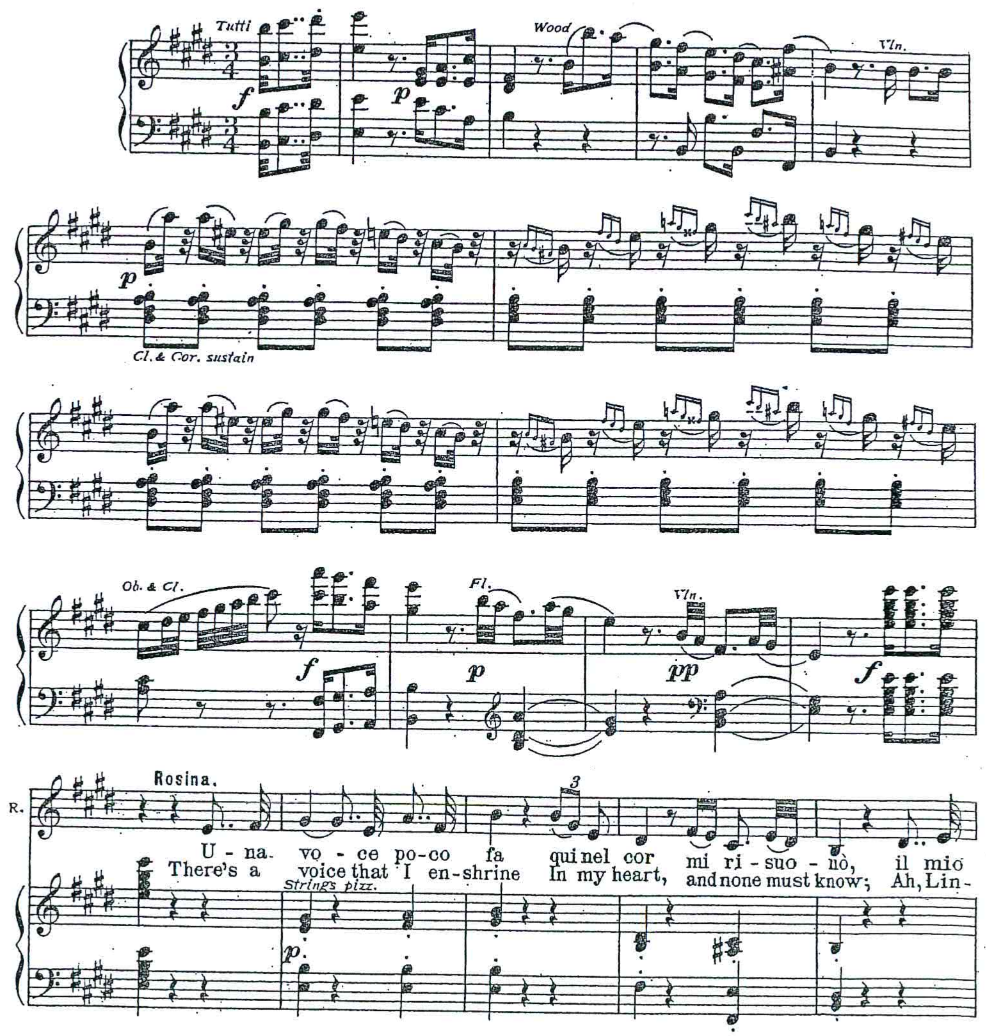
Rossini, Il barbiere di Siviglia

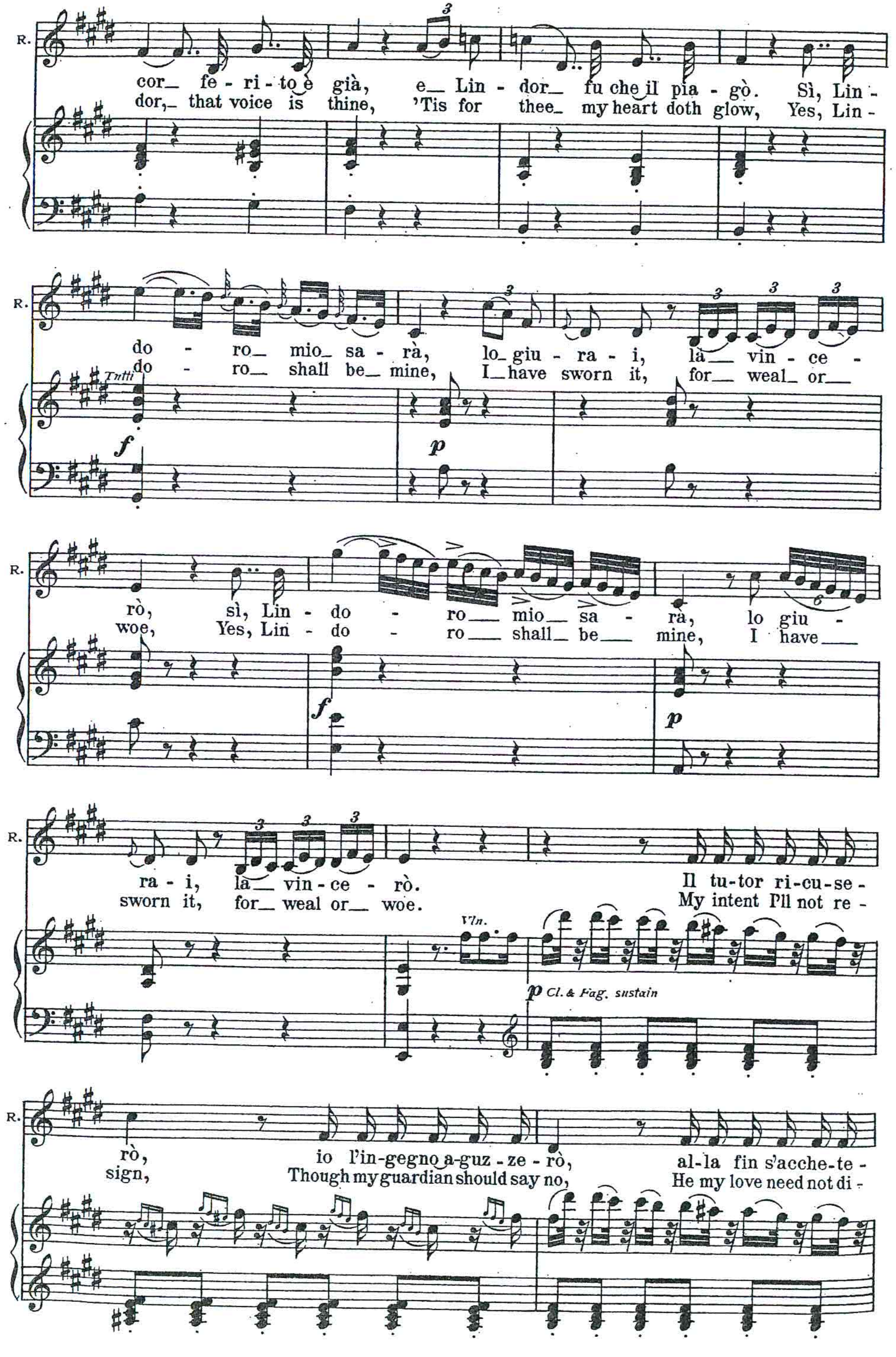
ACT II

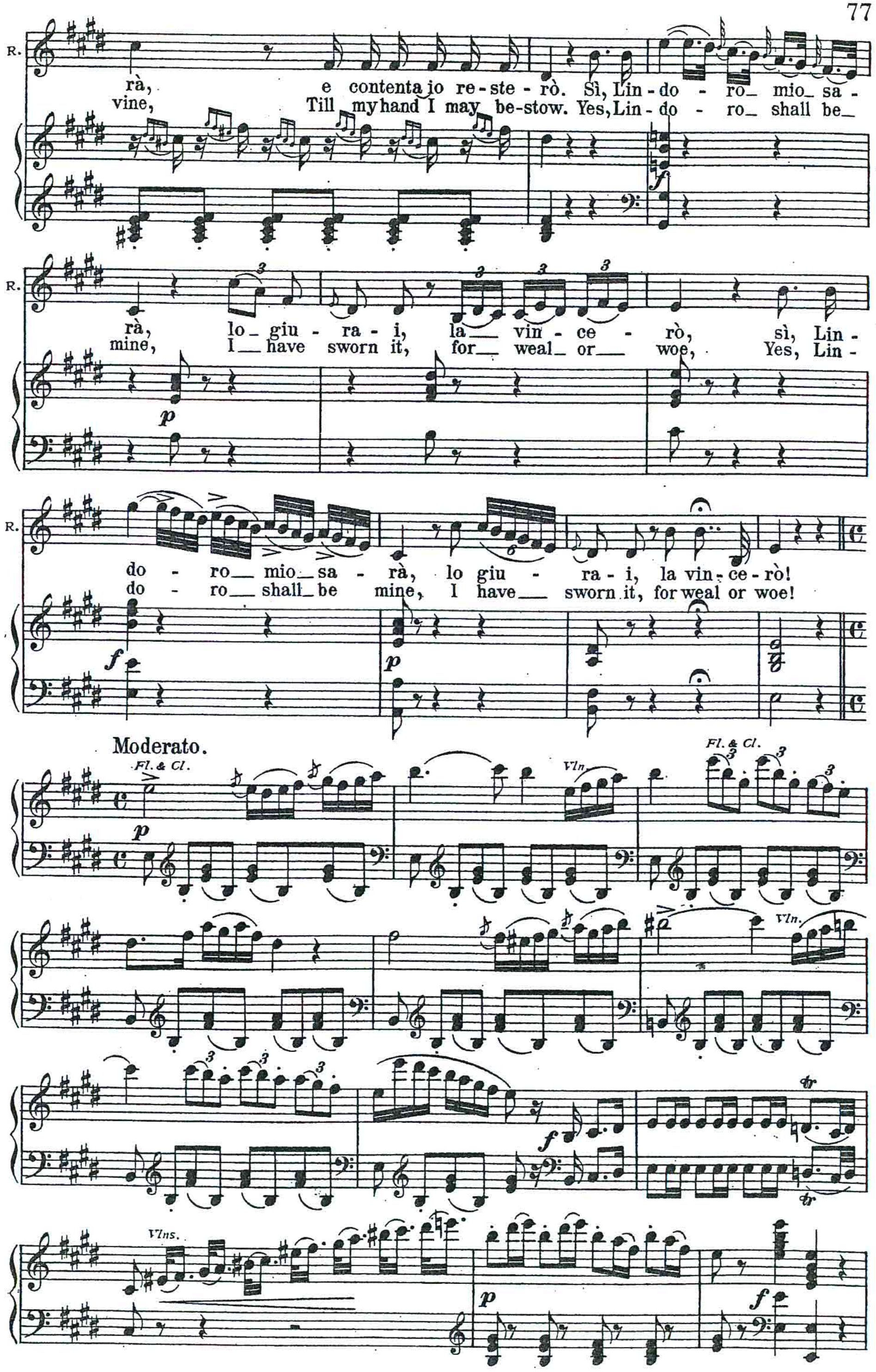
Nº 7. "Una voce poco fa.,,
Cavatina.

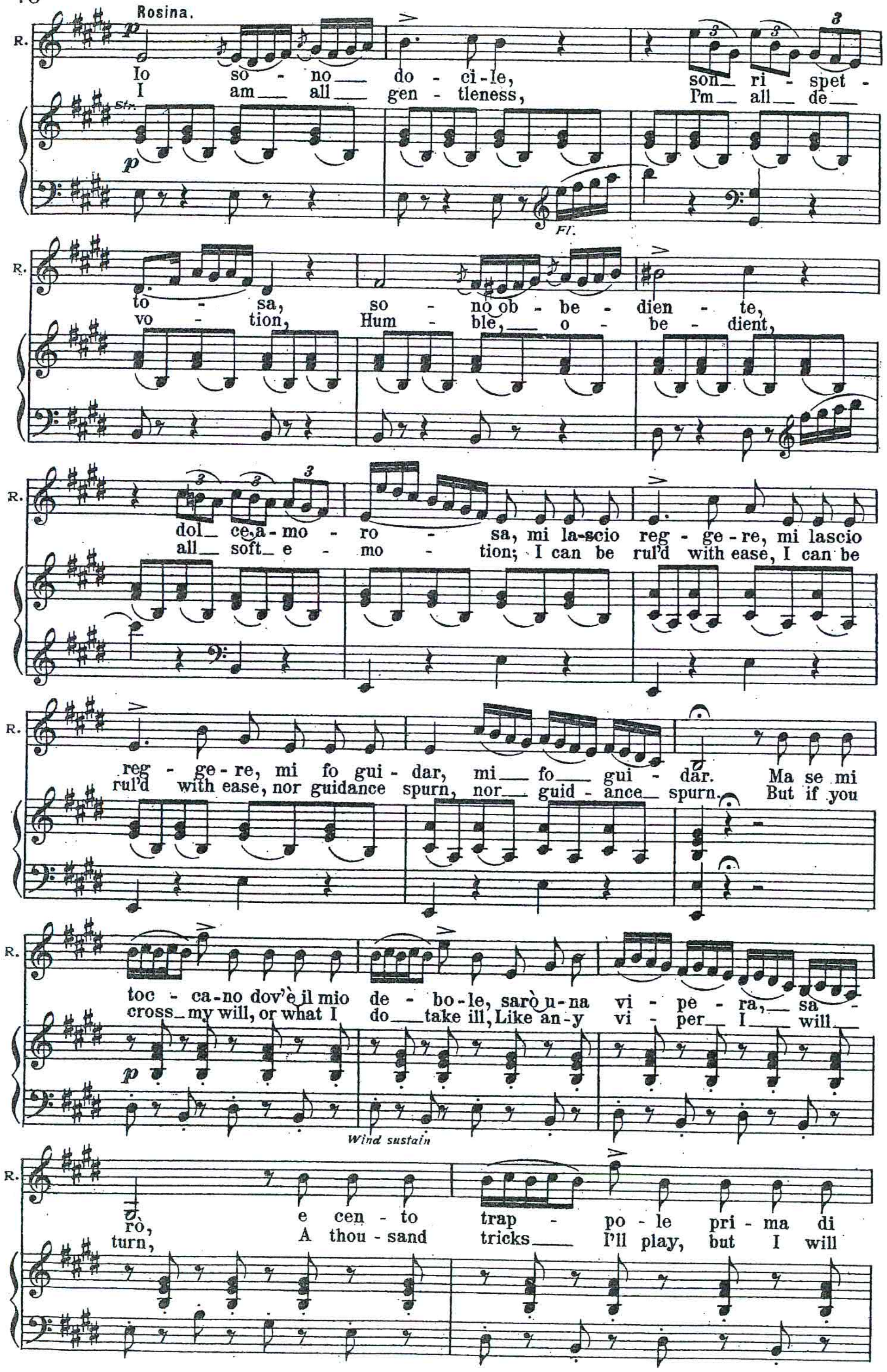
A room in the house of Dr. Bartolo. The windows closed with Venetian blinds. Rosina has a letter in her hand.

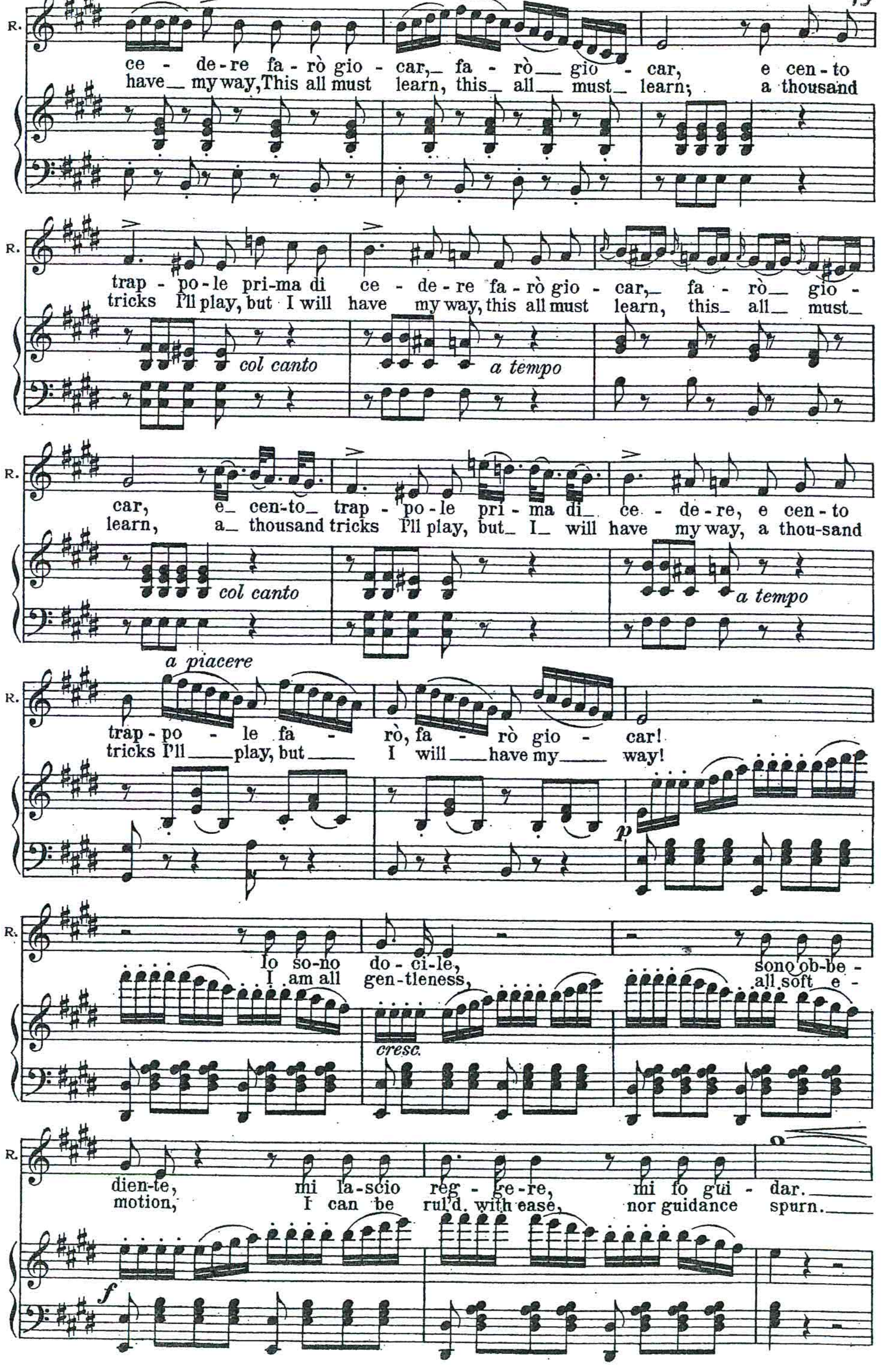
Andante

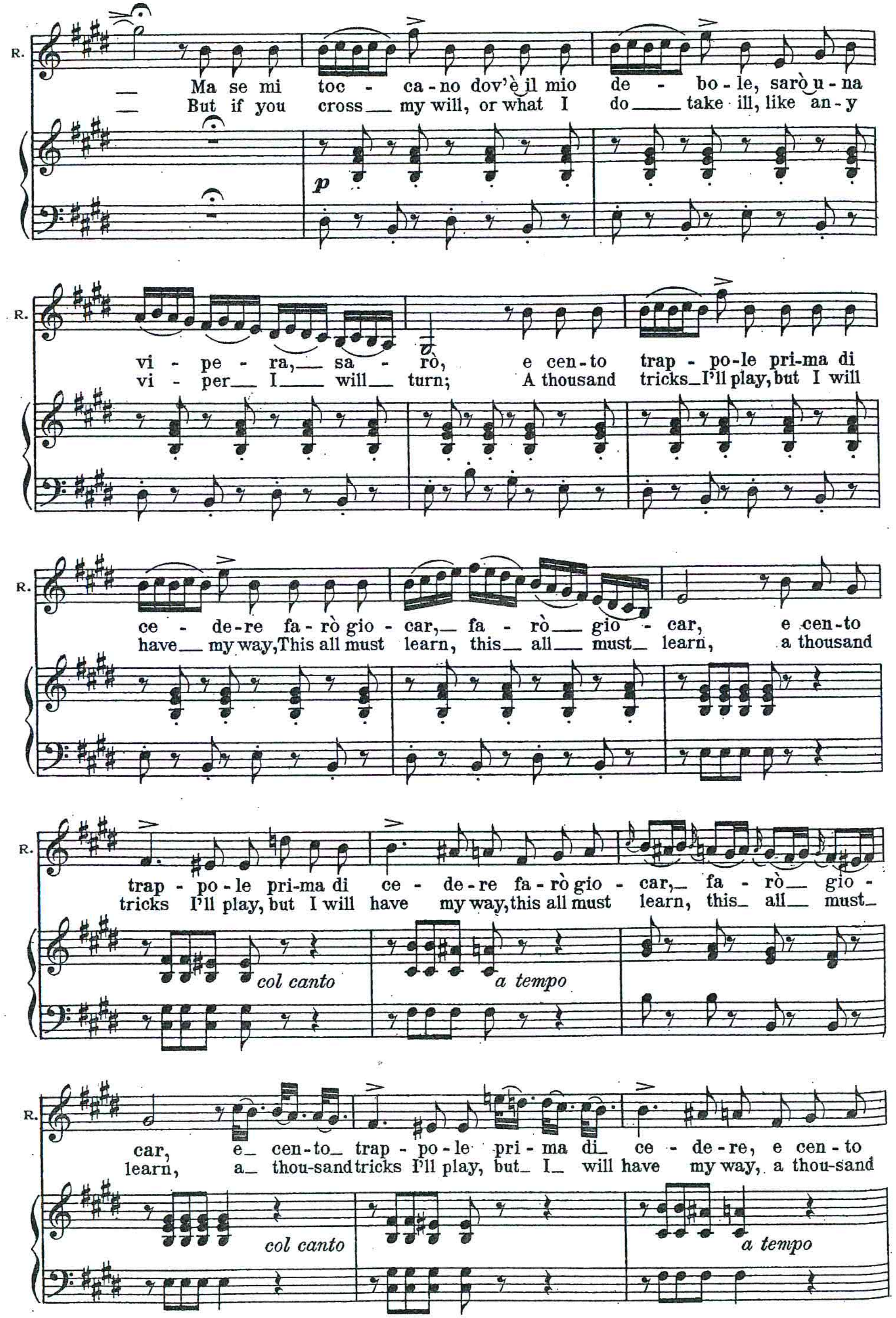


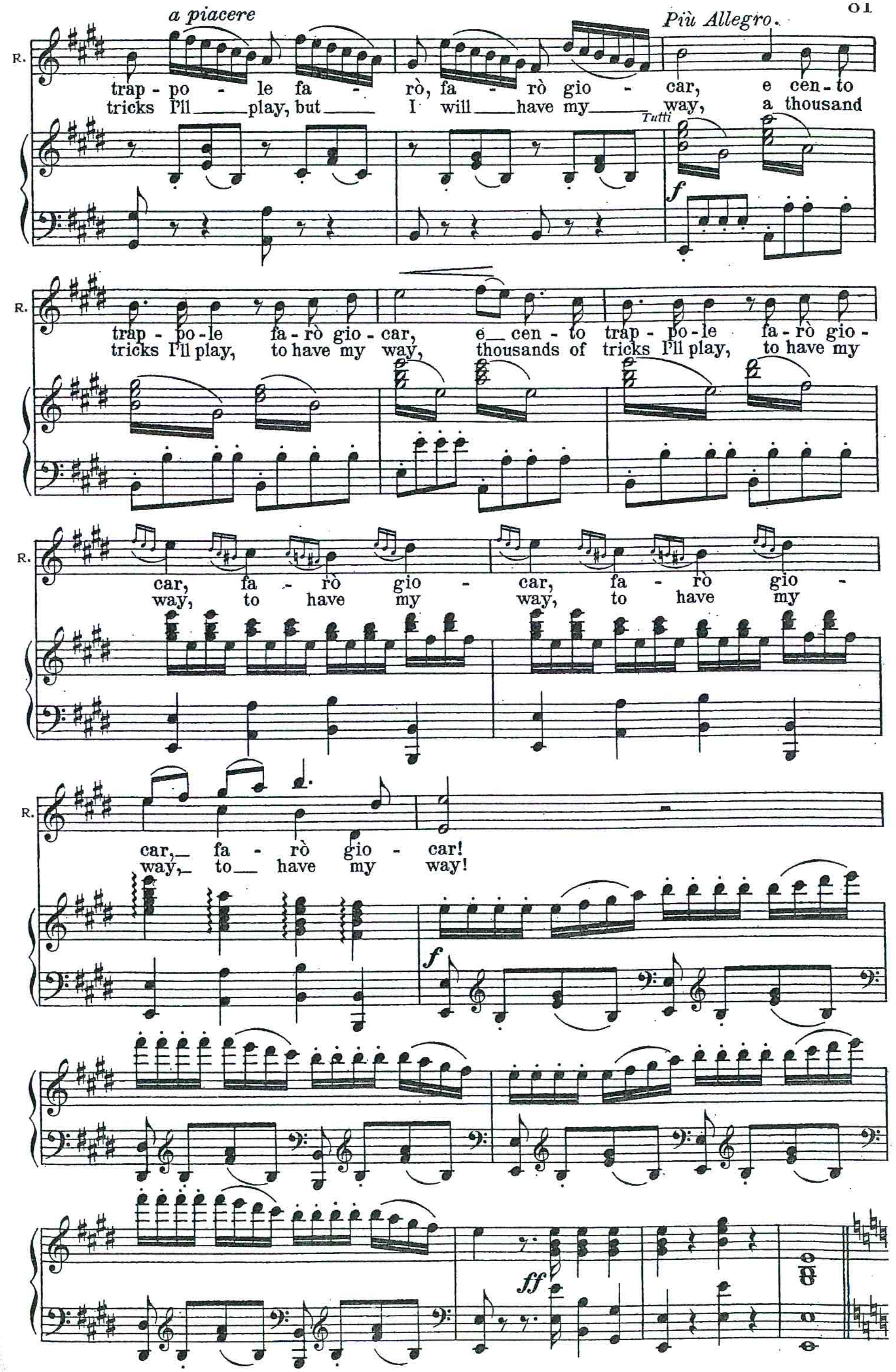

R.
cor_ fe - ri - to è già, e_ Lin - dor_ fu che il pia - gò. Sì, Lin -
dor,_ that voice is thine, 'Tis for thee_ my heart doth glow, Yes, Lin -
do - ro_ mio_ sa - rà, lo_ giu - ra - i, là_ vin - ce -
do - ro_ shall be_ mine, I_have sworn it, for_ weal_ or_
Tutti
f
p
rò, sì, Lin - do - ro_ mio_ sa - rà, lo giu -
woe, Yes, Lin - do - ro_ shall_ be_ mine, I have_
f
p
ra - i, la_ vin - ce - rò.
sworn it, for_ weal or_ woe.
Il tu-tor ri-cu-se -
My intent I'll not re -
Vln.
p Cl. & Fag. sustain
rò, io l'in-gegno a-guz - ze - rò, al-la fin s'acche-te -
sign, Though my guardian should say no, He my love need not di -


R.
rà, e contenta io re - ste - rò. Sì, Lin - do - ro_ mio_ sa -
vine, Till my hand I may be-stow. Yes, Lin - do - ro_ shall be_
f
rà, lo_ giu - ra - i, la_ vin - ce - rò, sì, Lin -
mine, I_ have sworn it, for_ weal_ or_ woe, Yes, Lin -
p
do - ro_ mio_ sa - rà, lo giu - ra - i, la vin - ce - rò!
do - ro_ shall_ be mine, I have_ sworn it, for weal or woe!
f
p
Moderato.
Fl. & Cl.
p
Vln.
Fl. & Cl.
Vln.
f
Vlns.
p
f


Rosina.
Io so - no do - ci - le, son ri - spet - to - sa, so - no ob - be - dien - te,
I am all gen - tleness, I'm all de - vo - tion, Hum - ble, o - be - dient,
dol - ce, a - mo - ro - sa, mi la - scio reg - ge - re, mi lascio
all soft e - mo - tion; I can be rul'd with ease, I can be
reg - ge - re, mi fo gui - dar, mi fo gui - dar. Ma se mi
rul'd with ease, nor guidance spurn, nor guid - ance spurn. But if you
toc - ca - no dov'è il mio de - bo - le, sarò u - na vi - pe - ra, sa -
cross my will, or what I do take ill, Like an - y vi - per I will
rò, e cen - to trap - po - le pri - ma di
turn, A thou - sand tricks I'll play, but I will
Str.
Fl.
Wind sustain


ce - de - re fa - rò gio - car, fa - rò gio - car, e cen - to
have my way, This all must learn, this all must learn; a thousand
trap - po - le pri - ma di ce - de - re fa - rò gio - car, fa - rò gio -
tricks I'll play, but I will have my way, this all must learn, this all must
col canto
a tempo
car, e cen - to trap - po - le pri - ma di ce - de - re, e cen - to
learn, a thousand tricks I'll play, but I will have my way, a thou - sand
a piacere
trap - po - le fa - rò, fa - rò gio - car!
tricks I'll play, but I will have my way!
Io so - no do - ci - le, so - no ob - be - dien - te,
I am all gen - tleness, all soft e - motion,
cresc.
mi la - scio reg - ge - re, mi fo gui - dar.
I can be rul'd with ease, nor guidance spurn.


R.
Ma se mi toc - ca-no dov'è il mio de - bo-le, sarò u-na
But if you cross my will, or what I do take ill, like an-y
p
vi - pe - ra, sa - rò, e cen-to trap - po-le pri-ma di
vi - per I will turn; A thousand tricks I'll play, but I will
ce - de-re fa-rò gio - car, fa - rò gio - car, e cen-to
have my way, This all must learn, this all must learn, a thousand
trap - po-le pri-ma di ce - de-re fa-rò gio - car, fa - rò gio -
tricks I'll play, but I will have my way, this all must learn, this all must
col canto
a tempo
car, e cen-to trap - po-le pri - ma di ce - de-re, e cen-to
learn, a thou-sand tricks I'll play, but I will have my way, a thou-sand
col canto
a tempo


a piacere
Più Allegro.
R.
trap - po - le fa - rò, fa - rò gio - car, e cen-to
tricks I'll play, but I will have my way, a thousand
Tutti
f
trap - po-le fa-rò gio-car, e cen - to trap - po-le fa-rò gio -
tricks I'll play, to have my way, thousands of tricks I'll play, to have my
car, fa - rò gio - car, fa - rò gio -
way, to have my way, to have my
car, fa - rò gio - car!
way, to have my way!
f
ff

Hector Berlioz (1803-1869)

1. [Here is Berlioz's original programme for the *Symphonie Fantastique* (1830)

The composer's intention has been to treat of various states in the life of an artist, insofar as they have musical quality. Since this instrumental drama lacks the assistance of words, an advance explanation of its plan is necessary. The following Programme[1], therefore, should be thought of as if it were the spoken text of an opera, serving to introduce the musical movements and to explain their character and expression.

First Movement:
DAY-DREAMS –PASSIONS

The composer imagines that a young musician, troubled by that spiritual sickness which a famous writer has called *le vague des passions*, sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her. By some strange trick of fancy, the beloved vision never appears to the artist's mind except in association with a musical idea, in which he perceives the same character – impassioned, yet refined and diffident – that he attributes to the object of his love.

This melodic image and its model pursue him unceasingly like a double *idée fixe*. That is why the tune at the beginning of the first *allegro* constantly recurs in every movement of the symphony. The transition from a state of dreamy melancholy, interrupted by several fits of aimless joy, to one of delirious passion, with its impulses of rage and jealousy, its returning moments of tenderness, its tears, and its religious solace, is the subject of the first movement.

Second Movement
A BALL

The artist is placed in the most varied circumstances: amid the hubbub of a carnival; in peaceful contemplation of the beauty of nature – but everywhere, in town, in the meadows, the beloved vision appears before him, bringing trouble to his soul.

Third Movement
IN THE MEADOWS

One evening in the country, he hears in the distance two shepherds playing a *ranz des vaches*; this pastoral duet, the effect of his surroundings, the slight rustle of the trees gently stirred by the wind, certain feelings of hope which he has been recently entertaining – all combine to bring an unfamiliar peace to his heart, and a more cheerful colour to his thoughts. He thinks of his loneliness; he hopes soon to be alone no longer…But suppose she deceives him!…This mixture of hope and fear, these thoughts of happiness disturbed by dark forebodings, form the subject of the *adagio*. At the end, one of the shepherds again takes up the *ranz des vaches*; the other no longer answers…Sounds of distant thunder…solitude…silence…

Fourth Movement
MARCH TO THE SCAFFOLD

The artist, now knowing beyond all doubt that his love is not returned, poisons himself with opium. The dose of the narcotic, too weak to take his life, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses *his own execution.* The procession is accompanied by a march that is sometimes fierce and sombre, sometimes stately and brilliant: loud crashes are followed abruptly by the dull thud of heavy footfalls. At the end of the march, the first four bars of the *idée fixe* recur like a last thought of love interrupted by the fatal stroke.

Fifth Movement
SABBATH NIGHT'S DREAM

He sees himself at the witches' Sabbath, in the midst of a ghastly crowd of spirits, sorcerers, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque; it is she who has come to the Sabbath…A roar of joy greets her arrival…She mingles with the devilish orgy…Funeral knell, ludicrous parody of the *Dies irae*[2], sabbath dance. The sabbath dance and the *Dies irae* in combination.

(Translation by Nicholas Temperley, from Hector Berlioz, *Symphonie Fantastique*, Hector Berlioz New Edition of the Complete Works, vol. 16, ed., Nicholas Temperley (Kassel, Basel, Tours, London: Barenreiter, 1972), p. 218)

[1] **At concerts in which this symphony is played, the distribution of this Programme to the audience is indispensable to the full understanding of the dramatic plan of the work. [HB].**

[2] **A hymn chanted during the funeral service of the Catholic Church. [HB]**

2. [In 1836 Berlioz added a footnote to his original programme:]

The aim of the program is by no means to copy faithfully what the composer has tried to present in orchestral terms, as some people seem to think; on the contrary, it is precisely in order to fill in the gaps which the use of musical language unavoidably leaves in the development of dramatic thought, that the composer has had to avail himself of written prose to explain and justify the outline of the symphony. He knows very well that music can take the place of neither word nor picture; he has never had the absurd intention of expressing *abstractions* or *moral qualities,* but rather passions and feelings. Nor has he had the even stranger idea of painting *mountains*: he has only wished to reproduce *the melodic style and forms* that characterize the singing of some of the people who live among them, or *the emotion* that the sight of these imposing masses arouses, under certain circumstances, in the soul. If these few lines of program had been of such nature that they could be recited or sung between the movements of the symphony, like the choruses in acient tragedies, then doubtless this kind of misunderstanding of their meaning would not have arisen. But instead of being heard they must be read; and those who make the curious accusation against which the musician must defend himself fail to realize that if he really entertained the exaggerated and ridiculous opinions about the expressive power of his art that are laid at his door, then by the same token he would have thought this program to be merely a kind of duplication, and hence perfectly useless.

As for the imitation of natural sounds, Beethoven, Gluck, Meyerbeer, Rossini, and Weber have proved, by noteworthy examples, that it has its place in the musical realm. Nevertheless, since the composer of this symphony is convinced that the abuse of such imitation is quite dangerous, that it is of very limited usefulness, and that its happiest effects always verge on caricature, he has never considered this branch of the art as an end, but as a means. And when, for example, in the Scene in the Country, he tries to render the rumbling of distant thunder in the midst of a peaceful atmosphere, it is by no means for the puerile pleasure of imitating this majestic sound, but rather to make *silence* more perceptible, and thus to increase the impression of uneasy sadness and painful isolation that he wants to produce on his audience by the conclusion of this movement.

3. [The following extract is from the introduction to Berlioz's second programme (c.1855) for the Symphonie Fantastique]

The following programme should be distributed to the audience whenever the Fantastic Symphony is executed *dramatically* and consequently followed by the monodrama *Lélio,* which finishes and completes the *Episode from the Life of an Artist*. In such cases, the orchestra should be unseen, placed on the stage of a theatre behind the lowered curtain.

If the symphony alone is performed in a concert, this arrangement is no longer essential; if necessary, one can even dispense with distributing the programme, keeping only the titles of the five movements. The symphony by itself (the author hopes) can afford musical interest independent of any dramatic purpose.

4. [Berlioz wrote about programme music on numerous occasions. Here, for example, is an extract from his essay 'On Imitation in Music']

If we are to accept imitation among musical devices without detracting from music's independent power or nobleness, the first condition is that imitation shall virtually never be an *end* by only a *means*; that it shall never be considered (except very rarely) the main musical idea, but only the complement of that idea, joined to the main idea in a logical and natural manner

The second condition to making imitation acceptable is that it shall concern something worthy of holding the listener's attention, and that it shall not (at least in serious works) be used to render sounds, motions, or objects that belong outside the sphere which art cannot desert without self-degradation.

The third condition is that the imitation, without aping reality as by an exact substitution of Nature for art, shall nonetheless be close enough for the composer's intent to avoid misconception in the minds of an attentive audience.

The fourth and last condition is that his physical imitation shall never occur in the very spot where *emotional* imitation (expressiveness) is called for, and thus encroach with descriptive futilities when the drama is proceeding apace and passion alone deserves a voice.

5. [The programmatic aspect of Berlioz's *Symphonie Fantastique* attracted much comment and criticism from other composers, including Robert Schumann. Here are some of Schumann's thoughts about the symphony, taken from an essay he wrote about it in 1835:]

[Describes the programme] Thus the programme. All Germany is happy to let him keep it: such signposts always have something unworthy and charlatan-like about them! In any event the five titles would have been enough; word of mouth would have served to hand down the more circumstantial account, which would certainly arouse interest because the personality of the composer who lived through the events of the symphony himself. In a word, the German, with his delicacy of feeling and his aversion to personal revelation, dislikes having his thoughts so rudely directed; he was already offended that Beethoven should not trust him to divine the sense of the *Pastoral* Symphony without assistance [...]

Whether a listener unfamiliar with the composer's intent would find that the music suggested pictures similar to those he wished to draw, I cannot tell, since I read the programme before hearing the music. Once the eye has been led to a given point, the ear no longer judges independently. But if you ask whether music can really do what Berlioz demands of it in his symphony, then try to associate with it different or contrasting images

At first the programme spoiled my own enjoyment, my freedom of imagination. But as it receded more and more into the background and my own fancy began to work, I found not only that it was all indeed there, but what is more, that it was almost always embodied in warm living sound.